

DUTCH BOY
WHITE-LEAD

COLOR
GUIDE

for

PAINTERS



NATIONAL LEAD COMPANY

COLOR MIXING SIMPLIFIED

With the aid of the new simplified system outlined in this folder it is easily possible to match a large selection of colors accurately and quickly. Guess-work is eliminated.

It will be noticed that among both the gloss and the flat swatches shown, there are some colors obtained by the addition of only one color-in-oil to white-lead. This is the simplest form of color mixing. Accurate matching in this case is simply a matter of adding a small amount at a time of the color-in-oil specified in the formula until the desired color is obtained.

All the other colors shown are produced by adding two or more colors-in-oil to the white-lead. Here the new system is most useful.

Whenever two or more colors-in-oil are required the second and the third tinting material is added to a previously matched color. In other words, only one color-in-oil is added at a time to match a definite color before the next tinting material is put in to produce still another color. Thus:

To mix the gray-green shown in No. 40, medium chrome yellow is first added to the white-lead until the tint of yellow shown in No. 38 is exactly matched. Not until then is the second coloring material or medium chrome green added to the light yellow. This, like the chrome yellow, is added a little at a time until the green shown in No. 39 is obtained. Now comes the final step, the adding of lampblack, which is put in the green paint until the shade of gray-green shown in No. 40 is arrived at.

This simple system makes it impossible to get a color that is too dark or that has too much of one tinting material in it, an ever present danger where coloring materials are added alternately in a hit-or-miss fashion.

Every tint shown in this folder is obtainable in the same exact way.

Formulas

EXTERIOR—GLOSS

The following amounts of colors-in-oil, except when noted, are based upon the use of 100 pounds of Dutch Boy white-lead.

- 1—To White-lead add:
1 lb. french ochre.
- 2—Match Color 1, then add:
3 oz. medium chrome yellow.
- 3—To White-lead add:
4 oz. lampblack.
- 4—Match Color 3, then add:
8 oz. medium chrome yellow.
- 5—Match Color 4, then add:
6 oz. medium chrome green.
- 6—To White-lead add:
1 lb. lampblack.
- 7—Match Color 6, then add:
1 lb. chinese blue.
- 8—Match Color 7, then add:
5 lbs. medium chrome green.
- 9—To White-lead add:
1 lb. medium chrome yellow.
- 10—Match Color 9, then add:
2 lbs. french ochre.
- 11—To White-lead add:
2 oz. lampblack.
- 12—Match Color 11, then add:
2 oz. venetian red.
- 13—Match Color 12, then add:
2 lbs. french ochre.
- 14—To White-lead add:
35 lbs. french ochre.
- 15—Match Color 14, then add:
1 lb. lampblack.
- 16—Match Color 15, then add:
2 lbs. venetian red.
- 17—To White-lead add:
5 oz. medium chrome yellow.
- 18—To White lead add:
8 oz. medium chrome yellow.
- 19—Match Color 18, then add:
2 oz. medium chrome green.
- 20—Match Color 19, then add:
1 oz. lampblack.
- 21—To White-lead add:
8 oz. lampblack.
- 22—To White-lead add:
2½ lbs. medium chrome yellow
- 23—Match Color 22, then add:
12 oz. lampblack.
- 24—Match Color 23, then add:
1 lb. venetian red.
- 25—To White-lead add:
1 oz. lemon chrome yellow.
- 26—To White-lead add:
1 oz. lampblack.
- 27—Match Color 26, then add:
1 lb. french ochre.
- 28—Match Color 27 then add:
3 oz. medium chrome yellow.
- 29—To White-lead add:
6 lbs. medium chrome green.
- 30—Match Color 29, then add:
4 lbs. chinese blue.
- 31—Straight venetian red.
(No white-lead.)
- 32—To 100 lbs. venetian red add:
10 lbs. lampblack.

Formulas

INTERIOR—FLAT

The following amounts of colors-in-oil are based upon the use of 100 pounds of Dutch Boy white-lead. The color formulas should be used in connection with the new color mixing system outlined under "Color Mixing Simplified".

- 33—To White-lead add:
4 oz. medium chrome yellow.
- 34—Match Color 33, then add:
18 oz. french ochre.
- 35—To White-lead add:
4 oz. venetian red.
- 36—Match Color 35, then add:
2 oz. medium chrome yellow.
- 37—Match Color 36, then add:
1 oz. lampblack.
- 38—To White-lead add:
8 oz. medium chrome yellow.
- 39—Match Color 38, then add:
1½ oz. medium chrome green.
- 40—Match Color 39, then add:
1 oz. lampblack.
- 41—To White-lead add:
1 oz. chinese blue.
- 42—Match Color 41, then add:
4 oz. medium chrome green.
- 43—To White-lead add:
9 oz. french ochre.
- 44—Match Color 43, then add:
2 oz. lampblack.
- 45—Match Color 44, then add:
1 oz. venetian red.
- 46—To White-lead add:
6 lbs. french ochre.
- 47—Match Color 46, then add:
1½ oz. lampblack.
- 48—Match Color 47, then add:
3 oz. venetian red.
- 49—To White-lead add:
3 lbs. 6 oz. french ochre.
- 50—To White-lead add:
5 lbs. french ochre.
- 51—To White-lead add:
½ oz. chinese blue.
- 52—Match Color 51, then add:
1 oz. medium chrome green.
- 53—Match Color 51, then add:
1 oz. lampblack.
- 54—To White-lead add:
1 oz. lampblack.
- 55—Match Color 54, then add:
8 oz. lemon chrome yellow.
- 56—Match Color 55, then add:
1½ oz. chinese blue.

HOW TO USE THE FORMULAS

It should be remembered that the color formulas in this folder give only approximate quantities of coloring material needed. An absolutely exact formula for any given color is impractical because colors-in-oil of different manufacture vary in strength. Color formulas are useful, but only as a guide for the approximate quantity of colors-in-oil needed. Frequent comparison of the paint and sample during the mixing is the only safe guide to a perfect color match. For this reason it is unwise to add large quantities of coloring material at a time. Add a small bit of color, mix thoroly, compare with sample, then if necessary add some more color and compare again.

This is the safe program. It saves time and material.

AID IN COLOR MATCHING

The assortment of color swatches form an excellent basic selection for painters to show to customers, for both exterior and interior use.

Should there be a job where the exact color required is not shown in this folder, painters can easily produce it or may write to us for aid. Complete color mixing directions for any tint or shade of a color will be furnished gladly by our Department of Decoration. Be sure, of course, to send a sample of the color to be matched.

DISTINCTIVE WALL EFFECTS

For customers who prefer blended or mottled effects rather than plain walls, a number of decorative effects are available while still retaining the advantages of the painted wall.

Any of these finishes, properly used, will impart distinctive beauty to a painted wall.

General directions for producing these finishes and using them properly follow:

CRUMPLED ROLL FINISH

The execution of this finish is very simple. Over a light colored ground coat which has been allowed to dry, a darker finishing coat is applied over a workable section of the wall. Crumple a sheet of medium weight paper into an elongated wad about ten inches long. Starting from the top of the freshly painted strip and working downward turn the roll of crumpled paper over and over with the fingers, pressing the paper firmly against the wall.

Then repeat the process, beginning again at the top and slightly lapping the strip just completed so as to leave no seam. When the first section of wet color has been gone over put on another strip and proceed as before.

Widely spaced figures may be had by rolling with rather heavy wrapping paper, loosely crumpled. In this case more ground color than finishing color will show. Smaller figures and a softer effect result from the use of paper crumpled and re-crumpled or tissue paper. This allows less of the ground color to show thru.

The color selection is important. A dark gray over light buff, light chocolate brown over yellow, and similar combinations are suitable for hallway, living room or dining room. For bedrooms it is preferable to use colors nearly alike in tone such as blue over a lighter blue, light yellow-green over ivory, or light gray over salmon pink.

The crumpled roll finish cannot be employed successfully on a rough or sand finished surface.

SPONGE-MOTTLED FINISH

This finish may be produced with little difficulty. A rather coarse fibre sponge cut in half to present a flat surface is the only added equipment needed. Both halves of the sponge, of course, can be used.

After an undercoat, either light or dark, has been applied and allowed to dry, the paint for the finishing coat should be tinted to harmonize with the ground color. This paint, of heavy brushing consistency, is then poured in a shallow pan or on a flat board and the flat side of the sponge pressed into it. The sponge is then tamped against the wall turning the hand from side to side. Dip the sponge often to avoid light or shallow spots. Mottle in a haphazard manner with no attempt at regularity of pattern.

A grayed tan over a cream ground, a warm gray over tan, or a tint and shade of the same color, such as light tan over a darker tan, are a few pleasing combinations. A third color may be used at times. In this case two colors that harmonize are mottled, one over the other, on a common ground.

TIFFANY FINISH

A ground of white-lead flat paint, preferably light yellow, ivory, or some similar tint, is the first requirement for the tiffany. After this is thoroughly dry, a coat of straight Dutch Boy flattening oil is brushed on a workable portion of the surface. While this is still wet, the slightly thinned colors-in-oil are applied in spots of moderate size uniformly distributed over the surface. Use a separate brush for each color. A large wad of lintless cloth is used to blend the spots together on the wet wall with a rotary or figure 8 motion. High lights are wiped out and the blend finished by

tamping lightly with the cloth wad to remove sharp lines or decided marks. On sand finished walls the colors are blended by tamping with a regular wall stippler.

Chinese blue, rose lake and lamp-black may be blended over an ivory ground to produce a tiffany on a blue order, suitable for panels in bedrooms. The same colors-in-oil in different proportions may be used over ivory to produce a rich, deep gray for the library or living room.

Raw umber, burnt umber and burnt sienna, properly blended over a light buff or ivory ground will produce a very excellent reproduction of old leather for hall, living room or den.

SATIN FINISH

The satin or, as it is sometimes called, the silk finish, offers quite a unique form of side wall treatment, particularly for use in panels.

The finishing coat should be prepared to produce an eggshell gloss instead of a flat. When brushed out and allowed to dry, a light stencil color of paste consistency, thinned slightly with Dutch Boy flatting oil, should be applied thru the openings of a stencil previously selected. The stencil design should as closely as possible approximate the general character of pattern commonly associated with satin and silk fabrics.

The flat color applied thru this stencil should be tinted on a light order to properly harmonize with the eggshell gloss ground color.

After the stencil has been removed and the work is dry, it will be noted that a changeable effect has been secured of exceptional interest.

To the observer standing immediately in front of a panel carried out

in this manner, it would seem as tho a plain stencil treatment in delicate colors had been employed. When viewed, however, from such an angle as to receive the light directly reflected from the finish, it will be observed that the ground color, which when previously noted appeared dark and the stencil light, now appears in just the reverse manner.

This change is, of course, due to the ability of the eggshell gloss ground to more perfectly reflect the light which it receives than does the flat stencil. In consequence, the former will appear quite light and the latter dark.

To obtain the best results, the egg-shell gloss coat should always be tinted on a slightly darker and stronger order than the light flat stencil color.

SHADED TIFFANY FINISH

The shaded tiffany consists of deeper colors blended near the base and graduated into a lighter ground color as the ceiling line is approached. Besides giving an interesting decorative effect, it has many advantages. It is often employed as a treatment for the cove, side wall panel or for the vaulted ceiling to give the appearance of increased height.

An appropriate flat ground color, tinted for example on a cream order, is selected, applied and allowed to dry. Over this a coat of straight Dutch Boy flatting oil is brushed to cover such a section of the surface as can be easily worked at one time.

While the flatting oil is still wet, the glazing colors selected should be applied near the top of the surface in small spots, considerably removed from one another, and as the application of these spots continues down

the wall, they should be made larger and more closely spaced as the base line is approached.

The colors should be blended into one another with a ball of cheesecloth with a faint suggestion of wiped high lights, thru which the ground color is just discernible.

The work should then be finished by tamping with a ball of cheesecloth, but care should be taken to see that the tamping is commenced with a clean cloth at the top of the wall.

WIPED STENCIL FINISH

The wiped stencil is frequently used with the tiffany. While the tiffany is still wet the stencil selected for use should be placed firmly against the surface and the glaze appearing thru the openings of the stencil should be removed by wiping with a ball of cheesecloth. This will permit the ground color to show thru.

The ease with which an error can be corrected by simply glazing over the spot and re-wiping thru the stencil can be readily appreciated. The ability of the painter to actually complete his stencil work without having to wait until the ground is dry before the usual stencil work can be applied is also obvious.

There are many interesting possibilities with this finish. When the stencil is placed against the wall, the glaze may be wiped out in a clean manner to show a clear-cut pattern, or may be wiped lightly to show a faint and somewhat indistinct outline. When the latter is done, care should be taken to wipe clean the edge of the area appearing thru the stencil opening. This operation permits a small amount of the glazing color to remain in the center of each motif,

harmonizing with the remainder of the glazing color used on the side wall.

Another interesting method of treatment is to wipe clean the areas appearing thru the stencil openings and then apply, in the regular stencil manner, some of the clear glazing colors which were used in originally spotting the wall for the glazed effect. This will naturally produce a stencil in complete harmony with the remainder of the side wall since identically the same colors were employed.

The wiped stencil is, of course, appropriate for use only on smooth finish plaster, since obvious difficulties would be encountered in endeavoring to wipe clear the surface of a rough-finished ground.

COLOR SERVICE FOR PAINTERS

Helpful as will be the foregoing notes in suggesting color schemes to the property-owner, there may be particular cases where the painter wishes additional recommendations. In these instances, simply consult our Department of Decoration.

To make this as easy as possible a Special Decorative Service blank has been prepared. Get one of these blanks from us and have it ready when color suggestions are wanted for some particular job. Fill it out carefully, giving the data asked for, and it will save time as well as aid the Department of Decoration to render more complete and useful service.

The Materials to Use

To select a proper color scheme is an important service to the customer. To see that this color scheme is carried out with materials that will give it the longest possible life is of more importance to the painter. For upon the life of the painting job depends his reputation—and his profit.

Consequently the painter who desires to be known in his neighborhood as a good reliable craftsman takes no chances with his paint. Knowing that Dutch Boy white-lead, linseed oil, turpentine and a little drier make a paint that has stood the test of time, he uses it. His customers too know Dutch Boy reputation and automatically put him down as a conscientious painter.

The same is true of paint for interior use. While the paint on interiors does not undergo the same hard service as that on exterior surfaces, the requirements for an interior paint are equally severe. A surface of velvety lustre, free from cracking and scaling, and impervious to soap and water is necessary for satisfactorily painted interiors. To assure this type of interior as well as his reputation as a decorator the careful painter uses Dutch Boy white-lead and Dutch Boy flattening oil.

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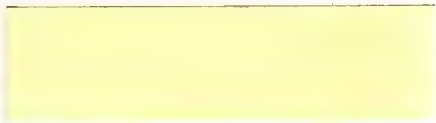
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Formulas

INTERIOR—FLAT

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4 oz. medium chrome yellow.
- 34—Match Color 33, then add:
18 oz. french ochre.
- 35—To White-lead add:
4 oz. venetian red.
- 36—Match Color 35, then add:
2 oz. medium chrome yellow.
- 37—Match Color 36, then add:
1 oz. lampblack.
- 38—To White-lead add:
8 oz. medium chrome yellow.
- 39—Match Color 38, then add:
1½ oz. medium chrome green.
- 40—Match Color 39, then add:
1 oz. lampblack.
- 41—To White-lead add:
1 oz. chinese blue.
- 42—Match Color 41, then add:
4 oz. medium chrome green.
- 43—To White-lead add:
9 oz. french ochre.
- 44—Match Color 43, then add:
2 oz. lampblack.
- 45—Match Color 44, then add:
1 oz. venetian red.
- 46—To White-lead add:
6 lbs. french ochre.
- 47—Match Color 46, then add:
1½ oz. lampblack.
- 48—Match Color 47, then add:
3 oz. venetian red.
- 49—To White-lead add:
3 lbs. 6 oz. french ochre.
- 50—To White-lead add:
5 lbs. french ochre.
- 51—To White-lead add:
½ oz. chinese blue.
- 52—Match Color 51, then add:
1 oz. medium chrome green.
- 53—Match Color 51, then add:
1 oz. lampblack.
- 54—To White-lead add:
1 oz. lampblack.
- 55—Match Color 54, then add:
8 oz. lemon chrome yellow.
- 56—Match Color 55, then add:
1½ oz. chinese blue.

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